

THE UNIVERSITY OF ALBERTA
MFA FINAL VISUAL PRESENTATION

by

MARIA EUGENIA SEGOVIA

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF FINE ARTS


IN

PAINTING

DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA

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THE UNIVERSITY OF ALBERTA
FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled:

Final Visual Presentation

submitted by MARIA EUGENIA SEGOVIA in partial fulfilment of the requirements for the degree of Master of Fine Art.

DEPARTMENT OF ART AND DESIGN
GRADUATE STUDIES
UNIVERSITY OF ALBERTA

I hereby release the following works for incorporation into the University Collections,
University of Alberta, as part of the Master of Fine Arts Thesis Collection:

TITLE	DATE	MEDIUM	SIZE
The Spirit of the Machine	1999	Paper, ink, Acrylic Canvas	2'8"x5'5"

Statement

The first human groups made maps to understand and locate their position to an unknown geography. As well as records of history, maps are layers of information, fragments of memories.

Often used as tools of ideological and political power, maps ingrain in the human brain an image of the world. 500 years after the first European encounter with America, my quest is to understand how the perception and ideas of these voyagers are still influential in positioning Latin American countries, their economy and culture peripherally to "1st world status".

Does the idea of the conqueror as rational, industrious, civilized, and the conquered as irrational, primitive, exotic still persist?

Living in a world overwhelmed by information, it is indispensable to reevaluate knowledge from our particular contexts and backgrounds. Although we exist in the presence of great technological advances in almost every field, the unknown surrounds us.

Modern society is fragmented and so are we.

In a century marked by an unprecedented migration from the cardinal points, the search for one's identity cannot be postponed.

The work presented here brings together two distinct geographies. The body, the most intimate and close and the remote landscape. Foreign yet similar, the body's circulatory system resembles the earth's topography with its roads and rivers.

Sites of confinement, these maps are bounded by four walls to indicate that life as well as territory are measurable.

The material's fragility and accumulation allude to human activity, time's layering of memories and history.

My work is a reflection on the many kinds of exiles that we suffer during different stages in our lifetime, these maps are also a recognition of the people that have moved to foreign and unknown latitudes, who have kept one heart in their present physical space and the other looking south.

Maria E. Segovia

List of work.

1 - Anonymous

7" x 4"4

mixed media

1998

2 - Casas .

6"7 x 4"

mixed media

1999

3 - Sur

7"5 x 3"8

mixed media

1999

4 - 1/2 is the object

6"11 x 3"6

mixed media

1999

5.- Untitled

5"11 x 4"8

mixed media

1998

6 - Selfportrait (unknown)

2"5 x 4" 6

mixed media

1999

7 - Binary

5"6 x 5"7

mixed media

1999

8.- The spirit of the machine
2'8 x 5"5
mixed media
1999

9.- Reflex and reflection
2"21/2 x 4"
mixed media
1999

10.- Eclipse
5"7 x 6" 1/5
mixed media
1999

11.- Untitled
7" x 3"3
mixed media
1998

12.- Vena cava
2"1 x 3"1
mixed media
1998

13.- The vanishing
2"11 x 2"8
mixed media
1998

14.- Untitled
2"3 x 1"7
mixed media
1998

15.- The absent soul

7 x 3"6

mixed media

1999

16.- Crossroads

7"5 x 3"3

mixed media

1998

17.- The imaginary dress

7"10 x 3"4

mixed media

1999

18.- Cronica natural

5"7 x 2" (each)

mixed media

1999

19.- Tango

2" x 2" x 2"

mixed media

1999

20.- Untitled

3"1 x 2"

mixed media

1998

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